the accuracy of Mr. Stanley's report, nor the trustworthiness of Emin's observation; but we should like to have more details." But as Emin himself allows that he would never have credited the fact alleged had he not witnessed it personally, we may, perhaps, without discourtesy, refuse to accept so bald a statement of "this extraordinary spectacle." Of what were the torches constructed? How do these "Simians" practise "the art of making fire"? Having once acquired the art, do they use it only for the purpose of making "torches to light the way"?

Speaking for myself, and not without some knowledge of the intelligence of a chimpanzee, I confess that, until at least these "details" are supplied, I *do* "doubt the trustworthiness of Emin's observation," and I shall be satisfied to suppose that, owing to a shortsightedness of which we have heard so much, the Pasha has mistaken a band of native children for his "large tribe of chimpanzees." GEORGE J. ROMANES.

July 6.

Dr. Kœnig's Theory of Beats.

I MADE an experiment, some years ago, which would seem to support and illustrate Dr. Kœnig's theory of beats, as set forth by Prof. Silvanus Thompson in his lecture before the Physical Society, and reported in your issue of June 19. Taking two tuning-forks, each of which gave the middle C (256 vibrations), I weighted one of them so as to make it give one beat a second when sounded with the other. Then, sounding this fork, so weighted, with another giving the fifth above, G (384 vibrations), I heard distinctly three beats a second. I could only account for these beats by assuming that the weighted fork C produced a feeble twelfth, and that the fork G produced a feeble octave. These two overtones would, if present, give three beats a second, $255 \times 3 = 765$, and $384 \times 2 = 768$. But I could not show by any independent evidence that these overtones are really present when the tuning-forks are sounded; and, in fact, the general opinion is against such an assumption.

If, however, Dr. Kœnig's theory be accepted, the beats are easily accounted for. According to his view, as stated by Prof. Thompson, these forks when sounded together would yield two sets of beats, called, respectively, *superior* and *inferior*; and each set of beats would blend into a musical tone. Thus we should get—

Inferior beat	$384 - 255 = 129$
Superior beat	$510 - 384 = 126$

These primary beats, or beat-tones as they may be called, of 129 and 126 vibrations would act as independent tones, and produce secondary beats of three in the second.

I hope Prof. Thompson's paper will be published in full, that we may all have an opportunity of considering the details of Dr. Kœnig's reasoning; but, in the meantime, I thought the experiment I have described would be interesting to your readers, as it is very easily made. Perhaps I should add that the experiment succeeds equally whether the forks are mounted on resonance-boxes or not; and therefore the effect cannot be ascribed to the boxes. GERALD MOLLOY.

Catholic University, Dublin, June 22.

The "Night-shining Clouds."

I HAVE not yet seen, in any English publication, mention of the important results of the more recent researches of Herr O. Jesse and his coadjutors on these clouds. By taking simultaneous photographs from two or more widely separated places, the height of the clouds has been determined with great exactness. On July 2, 1889, this was found to be somewhat over 80 kilometres. The operations have evidently been conducted with great care, and the results may therefore be fully trusted. The question is therefore set at rest as to whether the clouds are self-luminous, for it is evident that at such a height their brightness is fully accounted for by the sun shining upon them. In 1886, Herr Jesse had, upon this supposition, ascertained their brightness to be from 49 to 54 kilometres, and that the lower the sun descended the smaller was the illumination needed to show them as the atmosphere darkened, so that the calculated height increased with the sun's depression below the horizon. Some people were incredulous about the great height at that time attributed; but the photographs give them a yet greater elevation, which places them quite out of the category of any ordinary clouds. Those who have not seen the photographs may query as to the possibility of identifying the same points in the two photographs compared, and may think that even synchronous photographs might show very different details by being taken from two distant stations; but, on the contrary, in those examples I have seen, the two photographs are so exactly alike that it is very difficult to discover any difference whatever between them, though taken at Nauen and Steglitz, 35 kilometres apart, which consideration of itself shows the enormous height of the clouds. In some of the photographs the stars α and β Aurigæ are distinctly visible.

The letter by "M. E." (p. 198) evidently describes an apparition of these clouds on the night of the 17th ult., when, as I am informed, they were also seen from Sunderland; but I have not myself seen them either this year or last, though they have been seen both years in Germany—more especially after midnight. They generally are seen in June and July, the earliest recorded date being May 26, and the latest August 11.

Sunderland, July 8. T. W. BACKHOUSE.

IN a letter which you published some time ago on "night-shining clouds," there was a request for notes of their occurrence. It may, therefore, interest some of your readers to know that they were well seen here on the evening of the 4th inst. They appeared rather suddenly shortly before 10 p.m., covering the sky from N. to N.E., and from the horizon for about 15° up. They were not in regular strata, but scattered in all directions, like cirrus after a storm. About midnight they were still visible, but more to the left, some being west of north. The first time I saw these clouds was on June 18, 1886, soon after midnight, when they were about N.W., and 20° from the horizon, and since then they have often been seen; but never, so far as I know, with the storm-tossed appearance they presented last week. CECIL SHAW.

Belfast, July 7.

A VERY fine display of luminous night-clouds was visible here during the night of the 4th inst., the luminosity extending to an altitude of 30° above the northern horizon, ending above in definite cirrous streamers, or cloud wisps. It will be seen by the Ben Nevis June Summary that these clouds were noted on the 29th ult. In NATURE of the 3rd inst. (p. 222), the writer's communication on this subject was misprinted Kensington instead of Kingstown (Co. Dublin). The present dates from Scotland.

Aberdeen, July 7. D. J. ROWAN.

An Electrical Effect.

IT may be of value to remind teachers of an effect not generally known, which is produced by varying the ordinary mode of performing the experiment of putting pieces of zinc and silver in the mouth and touching them, to obtain the acid taste which accompanies the completion of the electric circuit.

If the piece of zinc be placed under the tongue, and a florin vertically between the upper lip and the top row of teeth, and the two metals be brought in contact, a faint flash is seen in both eyes when the eyes are open.

If the eyes are shut the sensation of light is not felt, so that the effect is probably due to a muscular twitching.

It is necessary to use a large silver coin, and not a shilling, and to push it well home behind the upper lip.

The experiment so made seems to be a handy and simple illustration of the meaning of subjective phenomena.

Clifton College, July 7. EDWARD B. COOK.

THE PHOTOGRAPHIC IMAGE.[1]

THE history of a discovery which has been developed to such a remarkable degree of perfection as photography has naturally been a fruitful source of discussion among those who interest themselves in tracing the progress of science. It is only my presence in this lecture theatre, in which the first public discourse on photography was given by Thomas Wedgwood at the beginning of the century, that justifies my treading once again a path which has already been so thoroughly well beaten. If any further justification for trespassing upon the ground of the historian is needed, it will be found in the circumstance that in the autumn of last year there was held a celebration

[1] Friday Evening Lecture delivered at the Royal Institution by Prof Raphael Meldola, F.R.S., on May 16, 1890.

© 1890 Nature Publishing Group

of what was generally regarded as the jubilee of the discovery. This celebration was considered by many to have reference to the public disclosure of the Daguerreotype process, made through the mouth of Arago to the French Academy of Sciences on August 10, 1839. There is no doubt that the introduction of this process marked a distinct epoch in the history of the art, and gave a great impetus to its subsequent development. But, while giving full recognition to the value of the discovery of Daguerre, we must not allow the work of his predecessors and contemporaries in the same field to sink into oblivion. After the lapse of half a century we are in a better position to consider fairly the influence of the work of different investigators upon modern photographic processes.

I have not the least desire on the present occasion to raise the ghosts of dead controversies. In fact, the history of the discovery of photography is one of those subjects which can be dealt with in various ways, according to the meaning assigned to the term. There is ample scope for the display of what Mr. Herbert Spencer calls the "bias of patriotism." If the word "photography" be interpreted literally as writing or inscribing by light without any reference to the subsequent permanence of the inscription, then the person who first intentionally caused a design to be imprinted by light upon a photo-sensitive compound must be regarded as the first photographer. According to Dr. Eder, of Vienna, we must place this experiment to the credit of Johann Heinrich Schulze, the son of a German tailor, who was born in the Duchy of Madgeburg, in Prussia, in 1687, and who died in 1744, after a life of extraordinary activity as a linguist, theologian, physician, and philosopher. In the year 1727, when experimenting on the subject of phosphorescence, Schulze observed that by pouring nitric acid, in which some silver had previously been dissolved, on to chalk, the undissolved earthy residue had acquired the property of darkening on exposure to light. This effect was shown to be due to light, and not to heat. By pasting words cut out in paper on the side of the bottle containing his precipitate, Schulze obtained copies of the letters on the silvered chalk. The German philosopher certainly produced what might be called a temporary photogram. Whatever value is attached to this observation in the development of modern photography, it must be conceded that a considerable advance was made by spreading the sensitive compound over a surface instead of using it in mass. It is hardly necessary to remind you here that such an advance was made by Wedgwood and Davy in 1802.[1] The impressions produced by these last experimenters were, unfortunately, of no more permanence than those obtained by Schulze three-quarters of a century before them.

It will perhaps be safer for the historian of this art to restrict the term photograph to such impressions as are possessed of permanence: I do not, of course, mean absolute permanence, but ordinary durability in the common-sense acceptation of the term. From this point of view the first real photographs, *i.e.* permanent impressions of the camera picture, were obtained on bitumen films by Joseph Nicéphore Niepce, of Châlons-sur-Sâone, who, after about twenty years' work at the subject, had perfected his discovery by 1826. Then came the days of silver salts again, when Daguerre, who commenced work in 1824, entered into a partnership with Niepce in 1829, which was brought to a termination by the death of the latter in 1833. The partnership was renewed between Daguerre and Niepce de St. Victor, nephew of the elder Niepce. The method of fixing the camera picture on a film of silver iodide on a silvered copper plate—the process justly associated with the name of Daguerre—was ripe for disclosure by 1838, and was actually made known in 1839.

The impartial historian of photography who examines critically into the evidence will find that quite indepently of the French pioneers, experiments on the use of silver salts had been going on in this country, and photographs, in the true sense, had been produced almost simultaneously with the announcement of the Daguerreotype process by two Englishmen whose names are as household words in the ranks of science. I refer to William Henry Fox Talbot and Sir John Herschel. Fox Talbot commenced experimenting with silver salts on paper in 1834, and the following year he succeeded in imprinting the camera picture on paper coated with the chloride. In January 1839 some of his "photogenic drawings"—the first "silver prints" ever obtained—were exhibited in this Institution by Michael Faraday. In the same month he communicated his first paper on a photographic process to the Royal Society, and in the following month he read a second paper before the same Society, giving the method of preparing the sensitive paper and of fixing the prints. The outcome of this work was the "Calotype" or Talbotype process, which was sufficiently perfected for portraiture by 1840, and which was fully described in a paper communicated to the Royal Society in 1841. The following year Fox Talbot received the Rumford Medal for his "discoveries and improvements in photography."[1]

Herschel's process consisted in coating a glass plate with silver chloride by subsidence. The details of the method, from Herschel's own notes, have been published by his son, Prof. Alexander Herschel.[2] By this means the old 40-foot reflecting telescope at Slough was photographed in 1839. By the kindness of Prof. Herschel, and with the sanction of the Science and Art Department, Herschel's original photographs have been sent here for your inspection. The process of coating a plate by allowing a precipitate to settle on it in a uniform film is, however, impracticable, and was not further developed by its illustrious discoverer. We must credit him, however, as being the first to use glass as a substratum. Herschel further discovered the important fact that while the chloride was very insensitive alone, its sensitiveness was greatly increased by washing it with a solution of silver nitrate. It is to Herschel, also, that we are indebted for the use of sodium thiosulphate as a fixing agent, as well as for many other discoveries in connection with photography, which are common matters of history.

Admitting the impracticability of the method of subsidence for producing a sensitive film, it is interesting to trace the subsequent development of the processes inaugurated about the year 1839. The first of photographic methods—the bitumen process of Niepce—survives at the present time, and is the basis of some of the most important of modern photo-mechanical printing processes. [Specimens illustrating photo-etching from Messrs. Waterlow and Sons exhibited.] The Daguerreotype process is now obsolete. As it left the hands of its inventor it was unsuited for portraiture, on account of the long exposure required. It is evident, moreover, that a picture on an opaque metallic plate is incapable of reproduction by printing through, so that in this respect the Talbotype possessed distinct advantages. This is one of the most important points in Fox Talbot's contributions to photography. He was the first to produce a transparent paper negative from which any number of positives could be obtained by printing through. The silver print of modern times is the lineal descendant of the Talbotype print. After forty years' use of glass as a substratum, we are going back to Fox Talbot's plan, and using thin flexible

[1] "An Account of a Method of Copying Paintings upon Glass, and of making Profiles by the Agency of Light upon Nitrate of Silver. Invented by T. Wedgwood, Esq. With Observations by H. Davy." Journ. R.I., 1802, p. 170.

[1] For these and other details relating to Fox Talbot's work, necessarily excluded for want of time, I am indebted to his son, Mr. C. H. Talbot, of Lacock Abbey.

[2] *Photog. Journ. and Trans. Photog. Soc.*, June 15, 1872.

© 1890 Nature Publishing Group

films—not exactly of paper, but of an allied substance, celluloid. [Specimens of Talbotypes, lent by Mr. Crookes, exhibited, with celluloid negatives by the Eastman Company.]

If I interpret this fragment of history correctly, the founders of modern photography are the three men whose labours have been briefly sketched. The jubilee of last autumn marked a culminating point in the work of Niepce and Daguerre, and of Fox Talbot. The names of these three pioneers must go down to posterity as co-equal in the annals of scientific discovery. [Portraits by Mr. H. M. Elder shown.] The lecture theatre of the Royal Institution offers such tempting opportunities to the chronicler of the history of this wonderful art that I must close this treatment of the subject by reminding myself that in selecting the present topic I had in view a statement of the case of modern photography from its scientific side only. There is hardly any invention associated with the present century which has rendered more splendid services in every department of science. The physicist and chemist, the astronomer and geographer, the physiologist, pathologist, and anthropologist will all bear witness to the value of photography. The very first scientific application of Wedgwood's process was made here by the illustrious Thomas Young, when he impressed Newton's rings on paper moistened with silver nitrate, as described in his Bakerian Lecture to the Royal Society on November 24, 1803. Prof. Dewar has just placed in my hands the identical slide with the Newton rings still visible, which he believes Young to have used in this classic experiment. [Shown.]

Our modern photographic processes depend upon chemical changes wrought by light on films of certain sensitive compounds. Bitumen under this influence becomes insoluble in hydrocarbon oils, as in the heliographic process of the elder Niepce. Gelatine mixed with potassium dichromate becomes insoluble in water on exposure to light, a property utilized in the photo-etching process introduced in 1852 by Fox Talbot, some of whose original etchings have been placed at my disposal by Mr. Crookes. [Shown.] Chromatized gelatine now plays a most important part in the autotype and many photo-mechanical processes. The salts of iron in the ferric condition undergo reduction to the ferrous state under the influence of light in contact with oxidizable organic compounds. The use of these iron salts is another of Sir John Herschel's contributions to photography (1842), the modern "blue print" and the beautiful platinotype being dependent on the photo-reducibility of these compounds. [Cyanotype print developed with ferricyanide.]

Of all the substances known to chemistry at the present time, the salts of silver are by far the most important in photography on account of the extraordinary degree of sensitiveness to which they can be raised. The photographic image with which it is my privilege to deal on this occasion is that invisible impression produced by the action of light on a film of a silver haloid. Many methods of producing such films have been in practical use since the foundation of the art in 1839. All these depend on the double decomposition between a soluble chloride, bromide, or iodide, and silver nitrate, resulting in the formation of the silver haloid in a vehicle of some kind, such as albumen (Niepce de St. Victor, 1848) or collodion on glass, as made practicable by Scott Archer in 1851. For twenty years this collodion process was in universal use; its history and details of manipulation, its development into a dry plate process by Colonel Russell in 1861, and into an emulsion process by Bolton and Sayce in 1864, are facts familiar to everyone.

The photographic film of the present time is a gelatino-haloid (generally bromide) emulsion. If a solution of silver nitrate is added to a solution of potassium bromide and the mixture well shaken, the silver bromide coagulates and rapidly subsides to the bottom of the liquid as a dense curdy precipitate. [Shown.] If instead of water we use a viscid medium, such as gelatine solution, the bromide does not settle down, but forms an emulsion, which becomes quite homogeneous on agitation. [Shown.] This operation, omitting all details of ripening, washing, &c., as well known to practical photographers, is the basis of all the recent photographic methods of obtaining negatives in the camera. The use of this invaluable vehicle, gelatine, was practically introduced by R. L. Maddox in 1871, previous experiments in the same direction having been made by Gaudin (1853-61). Such a gelatino-bromide emulsion can be spread uniformly over any substratum—glass, paper, gelatine, or celluloid—and when dry gives a highly sensitive film.

The fundamental problem which fifty years' experience with silver haloid films has left in the hands of chemists is that of the nature of the chemical change which occurs when a ray of light falls on such a silver salt. Long before the days of photography—far back in the sixteenth century—Fabricius, the alchemist, noticed that native horn silver became coloured when brought from the mine and exposed. The fact presented itself to Robert Boyle in the seventeenth century, and to Beccarius, of Turin, in the eighteenth century. The change of colour undergone by the chloride was first shown to be associated with chemical decomposition in 1777 by Scheele, who proved that chlorine was given off when this salt darkened under water. I can show you this in a form which admits of its being seen by all. [Potassium iodide and starch paper were placed in a glass cell with silver chloride, and the arrangement exposed to the electric light till the paper had become blue.] The gas which is given off under these circumstances is either the free halogen or an oxide or acid of the halogen, according to the quantity of moisture present and the intensity of the light. I have found that the bromide affects the iodide and starch paper in the same way, but silver iodide does not give off any gas which colours the test paper. All the silver haloids become coloured on exposure to light, the change being most marked in the chloride, less in the bromide, and least of all in the iodide. The latter must be associated with some halogen absorbent to render the change visible. [Strips of paper coated with the pure haloids, the lower halves brushed over with silver nitrate solution, were exposed.] The different degrees of coloration in the three cases must not be considered as a measure of the relative sensitiveness: it simply means that the products of photo-chemical change in the three haloids are inherently possessed of different depths of colour.

From the fact that halogen in some form is given off, it follows that we are concerned with photo-chemical decomposition, and not with a physical change only. All the evidence is in favour of this view. Halogen absorbents, such as silver nitrate on the lower halves of the papers in the last experiment, organic matter, such as the gelatine in an emulsion, and reducing agents generally, all accelerate the change of colour. Oxidizing and halogenizing agents, such as mecuric chloride, potassium dichromate, &c., all retard the colour change. [Silver chloride paper, painted with stripes of solutions of sodium sulphite, mercuric chloride, and potassium dichromate, was exposed.] It is impossible to account for the action of these chemical agents except on the view of chemical decomposition. The ray of light falling upon a silver haloid must be regarded as doing chemical work; the vibratory energy is partly spent in doing the work of chemical separation, and the light passes through a film of such haloid partly robbed of its power of doing similar work upon a second film. It is difficult to demonstrate this satisfactorily in the lecture-room on account of the opacity of the silver haloids, but the work of Sir John Herschel, J. W. Draper, and others has put it beyond doubt that there is a relationship of this kind between

© 1890 Nature Publishing Group

absorption and decomposition. It is well known also that the more refrangible rays are the most active in promoting the decomposition in the case of the silver haloids. This was first proved for the chloride by Scheele, and is now known to be true for the other haloids. It would be presumption on my part in the presence of Captain Abney to enlarge upon the effects of the different spectral colours on these haloids, as this is a subject upon which he can speak with the authority of an investigator. It only remains to add that the old idea of a special "actinic" force at the more refrangible end of the spectrum has long been abandoned. It is only because the silver haloids absorb these particular rays that the blue end of the spectrum is most active in promoting their decomposition. Many other instances of photo-chemical decomposition are known in which the less refrangible rays are the most active, and it is possible to modify the silver haloids themselves so as to make them sensitive for the red end of the spectrum.

The chemical nature of the coloured products of photo-chemical decomposition is still enshrouded in mystery. Beyond the fact that they contain less halogen than the normal salt, we are not much in advance of the knowledge bequeathed to us by Scheele in the last century. The problem has been attacked by chemists again and again, but its solution presents extraordinary difficulties. These products are never formed—even under the most favourable conditions of division and with prolonged periods of exposure—in quantities beyond what the chemist would call "a mere trace." Their existence appears to be determined by the great excess of unaltered haloid with which they are combined. Were I to give free rein to the imagination, I might set up the hypothesis that the element silver is really a compound body invariably containing a minute percentage of some other element, which resembles the compound which we now call silver in all its chemical reactions, but alone is sensitive to light. I offer this suggestion for the consideration of the speculative chemist.[1] For the coloured product as a whole, *i.e.* the product of photo-decomposition with its combined unchanged haloid, Carey Lea has proposed the convenient term "photosalt." It will avoid circumlocution if we adopt this name. The photosalts have been thought at various times to contain metallic silver, allotropic silver, a sub-haloid, such as argentous chloride, &c., or an oxyhaloid. The free metal theory is disposed of by the fact that silver chloride darkens under nitric acid of sufficient strength to dissolve the metal freely. The acid certainly retards the formation of the photosalt, but does not prevent it altogether. When once formed the photo-chloride is but slowly attacked by boiling dilute nitric acid, and from the dry photosalt mercury extracts no silver. The assumption of the existence of an allotropic form of silver insoluble in nitric acid cannot be seriously maintained. The sub-haloid theory of the product may be true, but it has not yet been established with that precision which the chemist has a right to demand. We must have analyses giving not only the percentage of halogen, but also the percentage of silver, in order that it may be ascertained whether the photosalt contains anything besides metal and halogen. The same may be said of the oxyhaloid theory: it may be true, but it has not been demonstrated.

The oxyhaloid theory was first suggested by Robert Hunt[2] for the chloride; it was taken up by Sahler, and has recently been revived by Dr. W. R. Hodgkinson. It has been thought that this theory is disposed of by the fact that the chloride darkens under liquids, such as hydrocarbons, which are free from oxygen. I have been repeating some of these experiments with various liquids, using every possible precaution to exclude oxygen and moisture; dry silver chloride heated to incipient fusion has been sealed up in tubes in dry benzene, petroleum, and carbon tetrachloride and exposed since March. [Tubes shown.] In all cases the chloride has darkened. The salt darkens, morever, in a Crookesian vacuum.[1] By these experiments the oxychloride theory may be scotched, but it is not yet killed; the question now presents itself, whether the composition of the photosalt may not vary according to the medium in which it is generated. Analogy sanctions the supposition that when the haloid darkens under water or other oxygen-containing liquid, or even in contact with moist or dry air, that an oxychloride may be formed, and enter into the composition of the photosalt. The analogy is supplied by the corresponding salt of copper, viz. cuprous chloride, which darkens rapidly on exposure. [Design printed on flat cell filled with cuprous chloride by exposure to electric light.] Wöhler conjectured that the darkened product was an oxychloride, and this view receives a certain amount of indirect support from these tubes [shown], in which dry cuprous chloride has been sealed up in benzene and carbon tetrachloride since March; and although exposed in a southern window during the whole of that time, the salt is as white as when first prepared. Some cuprous chloride sealed up in water, and exposed for the same time, is now almost black. [Shown.]

When silver is precipitated by reduction in a finely divided state in the presence of the haloid, and the product treated with acids, the excess of silver is removed and coloured products are left which are somewhat analogous to the photosalts proper. These coloured haloids are also termed by Carey Lea photosalts because they present many analogies with the coloured products of photo-chemical change. Whether they are identical in composition it is not yet possible to decide, as we have no complete analyses. The first observations in this direction were published more than thirty years ago in a report by a British Association Committee,[2] in which the red and chocolate-coloured chlorides are distinctly described. Carey Lea has since contributed largely to our knowledge of these coloured haloids, and has at least made it appear highly probable that they are related to the products formed by the action of light. [Red photo-chloride and purple photobromide and iodide shown.]

The photographic image is impressed on a modern film in an inappreciable fraction of a second, whereas the photosalt requires an appreciable time for its production. The image is invisible simply because of the extremely minute quantity of haloid decomposed. In the present state of knowledge it cannot be asserted that the material composing this image is identical in composition with the photosalt, for we know the composition of neither the one nor the other. But they are analogous in so far as they

[1] I have gone so far as to test this idea experimentally in a preliminary way, the result being, as might have been anticipated, negative. Silver chloride, well darkened by long exposure, was extracted with a hot saturated solution of potassium chloride, and the dissolved portion, after precipitation by water, compared with the ordinary chloride by exposure to light. Not the slightest difference was observable either in the rate of coloration or in the colours of the products. Perhaps it may be thought worth while to repeat the experiment, using a method analogous to the "method of fractionation" of Crookes.

[2] "Researches on Light," 2nd ed., 1854, p. 80.

[1] Some dry silver chloride which Mr. Crookes has been good enough to seal up for me in a high vacuum darkens on exposure quite as rapidly as the dry salt in air. It soon regains its original colour when kept in the dark. It behaves, in fact, just as the chloride is known to behave when sealed up in chlorine, although its colour is of course much more intense after exposure than is the case with the chloride in chlorine.

[2] These results were arrived at in three ways. In one case hydrogen was passed through silver citrate suspended in hot water, and the product extracted with citric acid. "The result of treating the residue with chlorhydric acid, and then dissolving the silver by dilute nitric acid, was a rose-tinted chloride of silver." In another experiment the dry citrate was heated in a stream of hydrogen at 212° F., and the product, which was partly soluble in water, gave a brown residue, which furnished "a very pale red body on being transformed by chlorhydric and nitric acids." In another experiment silver arsenite was formed, this being treated with caustic soda, and the black precipitate then treated successively with chlorhydric and nitric acids: "Silver is dissolved, and there is left a substance . . . . [of] a rich chocolate or maroon. &c." This on analysis was found to contain 24 per cent. of chlorine, the normal chloride requiring 24·74 and the sub-chloride 14·08 per cent. The Committee which conducted these experiments consisted of Messrs. Maskelyne, Hadow Hardwick, and Llewelyn. B.A. Rep., 1859, p. 103.

© 1890 Nature Publishing Group

are both the result of photo-chemical decomposition, and there is great probability that they are closely related, if not identical, chemically. It may turn out that there are various kinds of invisible images, according to the vehicle or halogen absorbent—in other words, according to the sensitizer with which the silver haloid is associated. The invisible image is revealed by the action of the developer, into the function of which I do not propose to enter. It will suffice to say that the final result of the developing solution is to magnify the deposit of photosalt by accumulating metallic silver thereon by accretion or reduction. Owing to the circumstance that the image is impressed with such remarkable rapidity, and that it is invisible when formed, it has been maintained, and is still held by many, that the first action of light on the film is molecular or physical, and not chemical. The arguments in favour of the chemical theory appear to me to be tolerably conclusive, and I will venture to submit a few of them.

The action of reagents upon the photographic film is quite similar to the action of the same reagents upon the silver haloids when exposed to the point of visible coloration. Reducing agents and halogen absorbents increase the sensitiveness of the film: oxidizing and halogenizing agents destroy its sensitiveness. It is difficult to see on the physical theory why it should not be possible to impress an image on a film, say of pure silver bromide, as readily as on a film of the same haloid embedded in gelatine. Everyone knows that this cannot be done. I have myself been surprised at the extreme insensitiveness of films of pure bromide prepared by exposing films of silver deposited on glass to the action of bromine vapour. On the chemical theory we know that gelatine is a splendid sensitizer—*i.e.* bromine absorbent. There is another proof which has been in our hands for nearly thirty years, but I do not think it has been viewed in this light before. It has been shown by Carey Lea, Eder, and especially by Abney—who has investigated the matter most thoroughly—that a shearing stress applied mechanically to a sensitive film leaves an impression which can be developed in just the same way as though it had been produced by the action of light. [Pressure marks on Eastman bromide paper developed by ferrous oxalate.] Now that result cannot be produced on a surface of the pure haloid: some halogen absorbent, such as gelatine, must be associated with the haloid. We are concerned here with a chemical change of that class so ably investigated by Prof. Spring, of Liége, who has shown that by mere mechanical pressure it is possible to bring about chemical reaction between mixtures of finely divided solids.[1] Then again, mild reducing agents, too feeble to reduce the silver haloids directly to the metallic state, such as alkaline hypophosphites, glucose or lactose and alkali, &c., form invisible images which can be developed in precisely the same way as the photographic image. All this looks like chemical change, and not physical modification pure and simple.

I have in this discourse stoically resisted the tempting opportunities for pictorial display which the subject affords. My aim has been to summarize the position in which we find ourselves with respect to the invisible image after fifty years' practice of the art. This image is, I venture to think, the property of the chemist, and by him must the scientific foundation of photography be laid. We may not be able to give the formula of the photosalt, but if the solution of the problem has hitherto eluded our grasp it is because of the intrinsic difficulties of the investigation. The photographic image brings us face to face—not with an ordinary, but with an extraordinary class of chemical changes due entirely to the peculiar character of the silver salts. The material composing the image is not of that definite nature with which modern chemical methods are in the habit of dealing. The stability of the photosalt is determined by some kind of combination between the sub-haloid or oxyhaloid, or whatever it may be, and the excess of unaltered haloid which enters into its composition. The formation of the coloured product presents certain analogies with the formation of a saturated solution; the product of photo-chemical decomposition is formed under the influence of light up to a certain percentage of the whole photosalt, beyond which it cannot be increased—in other words, the silver haloid is saturated by a very minute percentage of its own product of photo-decomposition. The photosalt belongs to a domain of chemistry—a no-man's land—peopled by so-called "molecular compounds," into which the pure chemist ventures but timidly. But these compounds are more and more urging their claims for consideration, and sooner or later they will have to be reckoned with, even if they lack that definiteness which the modern chemist regards as the essential criterion of chemical individuality. The investigation may lead to the recognition of a new order of chemical attraction, or of the old chemical attraction in a different degree. The chemist who discourses here upon this subject at the end of the half-century of photography into which we have now entered will no doubt know more about this aspect of chemical affinity; and if I may invoke the spirit of prophecy in concluding, I should say that a study of the photographic film with its invisible image will have contributed materially to its advancement.

[1] The connection between the two phenomena was suggested during a course of lectures delivered by me two years ago ("Chemistry of Photography," p. 191). I have since learnt that the same conclusion had been arrived at independently by Mr. C. H. Bottanley, of the Yorkshire College, Leeds.

THE VELOCITIES OF PROJECTILES.[1]

THE experimenters, whose work is recorded in the papers noted below, have succeeded admirably in their attempts to photograph projectiles while moving with their ordinary velocities. At the same time, they have obtained indications of the forms of the waves excited in the air by projectiles when moving with velocities higher than the normal velocity of sound in the air.

The first experiments were conducted by Mach and Wentzel with velocities of the projectiles about 240 m.s. (787 f.s.), which were below the normal velocity of sound, when they obtained only negative results. After this, Mach and Salcher carried on experiments of the same nature with three small arms, which respectively gave muzzle velocities of 438 m.s. (1437 f.s.), 338 m.s. (1100 f.s.), and 522 m.s. (1713 f.s.). The arrangements were such that, when the projectile was in the focus of the camera lens, it caused the discharge of a spark from a Leyden jar at a point in the axis of the lens which was more distant from the lens than the projectile. As the illumination was necessarily of very short duration, the instantaneous photographs were taken on a small scale. These photographs showed a well-defined wave of condensation of the air in front of the projectile when the velocity of the shot exceeded that of sound, or about 340 m.s. (1116 f.s.). All the experiments of value were

[1] Aus den *Sitzungsberichten d. kais. Akademie d. Wissenschaften in Wien*:—

(1) "Photographische Fixirung der durch Projectile in der Luft eingeleiteten Vorgänge," von E. Mach und P. Salcher. 1887.

(2) "Ueber die Fortpflanzungsgeschwindigkeit des durch scharfe Schüsse erregten Schalles," von E. Mach. 1888.

(3) "Ueber die in Pola und Meppen angestellten ballistischphotographischen Versuche," von E. Mach und P. Salcher. 1889.

(4) "Ueber die Schallgeschwindigkeit beim scharfen Schuss nach von dem Krupp'schen Etablissement angestellten Versuchen," von E. Mach. 1889.

(5) "Optische Untersuchung der Luftstrahlen," von E. Mach und P. Salcher. 1889.

(6) "Weitere ballistisch-photographische Versuche," von E. Mach und L. Mach. 1889.

(7) "Ueber longitudinale fortschreitende Wellen im Glase," von E. Mach und L. Mach. 1889.

(8) "Ueber die Interferenz der Schallwellen von grosser Excursion," von E. Mach und L. Mach. 1889.

© 1890 Nature Publishing Group